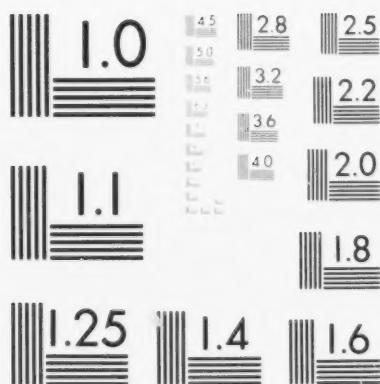


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ABSTRACT

GRADES OR AGES: Grades 7-13. SUBJECT MATTER: Art.
ORGANIZATION AND PHYSICAL APPEARANCE: The guide consists of two
volumes. The first one outlines objectives and activities in several
sections, and the second one contains a 430-item bibliography. Both
volumes are offset printed and staple-bound with a paper cover.
OBJECTIVES AND ACTIVITIES: Objectives for the course are outlined in
the introductory section of the first volume. The second section
lists suggested activities for various types of studio art work such
as ceramics, drawing and painting, photography, or sculpture, while
the third section lists activities according to 20 subject themes,
such as "tools and machines," "books, letters, and illumination," or
"hell and damnation." INSTRUCTIONAL MATERIALS: In addition to the
one-volume bibliography, there are lists of materials for each
category in the studio art section and for each theme in the theme
study section. STUDENT ASSESSMENT: No provision. (RT)

Art
Intermediate
Curriculum I-13

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COVER: Finger painting by grade 8 student

Introduction

The intermediate level is one of the most challenging for the art teacher. His pupils, entering a period of physical and intellectual maturation, may be stepping from a class-teacher environment to a subject-teacher environment. They may bring with them a wide variety of past experience and future intentions in the study of art. In this transitional period, the young adolescent becomes increasingly self-conscious, on the one hand seeking acceptance as an individual, and on the other hand cherishing the security of membership in his age group. He begins to lose much of the uninhibited, spontaneous expressiveness of childhood, and to apply rigid adult standards of objective realism to his art, especially to his drawing and painting. Materials and techniques become increasingly important to him.

As the student gains maturity, a wisely-planned art program can help him transform his self-consciousness into self-confidence. He will see how media and techniques can assist him to say what he wants to say with greater effectiveness and individuality. This program is intended to answer the needs of the adolescent. It displays some of the following characteristics:

A developmental, cumulative, and varied approach

The program must be sufficiently flexible to accommodate each pupil's level of development, interests, and potential. Increasingly, he should be encouraged to discover his own line of exploration within the boundaries of the art program: such specialization will require a maximum of individual instruction.

At the same time, the pupil can learn to find his place in society through group activities where he must work closely with others to achieve success. The theme approach presented in this outline will also help him see his individual effort in a broader context.

Directness

The emphasis must be on direct experience, both in the pupil's own work and in his study of the works of others. In studio activities, this implies working direct from actual objects and figures, or from

his own on-the-spot sketches. A good starting point for *Art, Past and Present* is an environment familiar to the student: his own home or the local art gallery, for instance. The student can find a basis for all forms of expression in familiar objects around him.

He may be inspired to experiment with an historical style or technique, but he should be guided to apply these to subjects about which he is able and willing to make a personal statement. He should be encouraged, likewise, to explore a new medium with the aim of discovering its potential, instead of attempting to impose a preconceived design upon it.

Internal integration

It is intended that the pupil will come to view all aspects of art study, theory, practice, and history, as components of an integral experience. One integrating agent is the *theme* concept as presented in *Art, Past and Present*. The term "art history" has been purposely avoided, since it has connotations of formal, chronological, isolated study inappropriate to the intermediate level.

Another agent is the concept of *design*: that quality of organization or structure in either natural or man-made environments. Design is included under the general heading of "Studio Program" in order to emphasize that designing is only significant when intimately related to the pupil's studio work.

As the pupil progresses through the intermediate years, he should find opportunities for more controlled experiments in design. In these, his attention will be focused on one or more elements such as line, mass and space, light and shade, colour, and texture, manipulated under the application of certain principles. He should become aware that the design of an art form is modified by its function, its content, and the materials and tools used in its creation. But the formal study of design will only be worthwhile if it serves to reinforce what the pupil has already grasped in the solution of real problems in expressing him-

self, both in doing his own work and in evaluating the works of others.

Schools can assist in this development of a sense of design by these methods:

- building collections of objects and artifacts for careful study, including natural materials, industrial products, works of students, originals and reproductions of contemporary and traditional art.
- arranging field trips into the community as well as to galleries and museums.

Relation to other disciplines

In the intermediate years, we find increasing subject specialization. At the same time, we have come to acknowledge the interdependence of all fields of learning; art is one discipline which can effectively illuminate this interdependence. A pupil might, for instance, identify the scientific classification of a natural form under a microscope, and then use the form as a starting point for non-objective design. The art teacher should ensure that what is done in the name of correlation is in fact art and not mechanical reproduction, and also that the demands of a balanced art program are not sacrificed in the process.

Implementing the course

It is hoped that the theme approach, with its implicit flexibility and optional aspect, will foster a spirit of experimentation and discovery in teacher and pupil alike.

Some teachers may prefer to continue the more usual approach in presenting this course: namely, formulating a program of experiences with media and techniques, and then selecting a topic or topics for investigation through these experiences. Such an approach however may lack the sense of development and integration essential at this intermediate level. The theme approach outlined in the following pages therefore is proposed as an effective way of giving purpose and vitality to the pupil's experiments.

Art, Past and Present

The art program at the intermediate level can play an important role in exposing the pupil to his cultural heritage and to the stimulating aspects of his contemporary environment. This exposure, however, must give the student an appetite to enjoy and explore his heritage and his environment, and to form intelligent opinions about them, instead of being frightened away or bored by memorizing a tedious succession of dates and definitions. In exploring his heritage, he will come to look upon art as a part of everyday life and to see that in producing his own modest designs, he is sharing a creative experience with artists of every land and every age.

The theme approach

The theme approach is intended to stimulate the teacher and the pupil to achieve a more imaginative and complete integration of the twin art activities: the discovery of design in nature and in artifacts, and the making of art works. Such an approach has two advantages over traditional methods of study: it provides a flexible framework within which the pupil can correlate knowledge and experience, and it facilitates the teacher's attempts to show the relation of art to other areas of learning. The teacher will notice several things which the suggested list of themes does not do:

- *it does not present subject matter within a rigid chronological or geographical framework; however, pupils can explore if their research encourages them to do so.*

- *it does not make the usual distinction between "fine" and "applied" art or "major" and "minor" art; it suggests instead that gallery art, craft, and industrial design can be of equal worth and, in fact, have certain important qualities in common.*
- *it does not pretend to present an exhaustive series of topics, nor a complete list of examples under each heading; possible cross-references are suggested in the hope of encouraging teachers and pupils to discover further aspects of a given theme, and even entirely new themes.*
- *it does not prescribe specific areas of study for specific grade levels; any theme may be explored in any grade, provided that the form and depth of treatment are appropriate to the pupil's interests, level of understanding, and stage of artistic development; certain themes may be especially well suited to the resources available in a given community.*

Exploring the theme:

The theme approach will serve as an integrating and motivating force in the whole art program, giving purpose to pupils' experiments with various media and ideas. Many teachers will recognize in this approach a resemblance to the "enterprise" or "integrated group activity" method. Integration of critical study and creative production, however, does not consist of assigning projects to be done "in the manner of" a given artist or school; rather, the pupil's own experiments in print-making, for example, might logically lead to examination of such works as Dürer's wood-

cuts, Rembrandt's etchings, Toulouse-Lautrec's lithographs, and contemporary monoprints; or perhaps a study of mediaeval church design and furnishings may inspire students to sketch neighbourhood churches and synagogues, or to experiment in embroidery and sculpture with religious themes. This student would express such themes in his own artistic language.

The teacher must guard against meaningless repetition of themes from one grade to another; there will have to be close liaison among interdependent schools. At the same time a pupil should still be able to explore some aspect of a given theme in greater depth in a later grade.

Where possible, the teacher should begin a theme study with the "known", focusing pupils' attention on examples within their direct experience: objects in their own environment, or works with which they are familiar through books, magazines, and television.

Teachers may prefer to explore many themes extensively in lower grades and fewer themes intensively in higher grades. In some instances, a given theme may occupy the attention of a class for a whole term or even a school year. On the other hand, the students may prefer small groups, each exploring a different theme through various activities.

In keeping with the trend towards correlation of all areas of learning, the theme approach offers one of the best ways of fusing various subjects. The material in this outline offers schools a sound basis for correlated studies.

Studio Art Program

The Studio Art Program should make a significant contribution to general education and to the aesthetic development of the student. Through this program, the student will understand the role of art in daily living, and its contribution to cultures of the past. Work in the studio should assist students to master some simple skills, to discover their capabilities, and to develop special interests.

Students should be made aware of the design qualities in their studio work, and in studies of art past and present. These qualities should be examined and carefully studied when the need arises naturally during class activities.

Activities chosen for an art program should be related as far as possible to themes involving historical matter; the student will, therefore, acquire a fuller understanding and a broader outlook in the techniques he studies. Art history will become a significant part of the studio work, rather than an isolated area for study.

Suggested activities may be modified or other activities substituted if they are of interest to the students and if, in the teacher's opinion, they will also achieve the objectives of art education.

As a guide to the progressive development of the student, the studio content has been organized in two parts: "Introductory and More Advanced Work" and "Continuing and Enrichment Experiences." Progress will be determined by the level and ability of the individual student.

Emphasis throughout the art program should be on drawing and painting and related areas. Craft may occupy a greater proportion of time as students become more mature.

DRAWING AND PAINTING

Drawing and painting are essential to art education. Facility depends upon keen observation of relationships and, as a result of constant practice, sensitive technical control.

In this area, students should have opportunity to explore and represent two- and three-dimensional aspects of drawing and painting to increase their individual powers of expression with special consideration for the effective use of colour. Different approaches might include contour, gesture, and tonal brush drawing in black and white, and

colour. Some consideration must be given to various painting techniques such as applying glazes, preparing under-paintings, and direct painting.

Through the use of a variety of media, a sensitivity in the use of elements of design should be developed to stimulate original thinking, sharpen sensory impressions, and aid visual memory.

Introductory and more advanced work:

Organizing compositions

- Simple still life studies should be arranged and students should draw or paint literal or stylized personal interpretations with some concern for composition.
- From sketches they have made previously, students should plan original compositions illustrating their environment, stories, poems, or perhaps events, either real or imagined, involving the activities of people. They could make murals either as a cooperative or as an individual project.
- Suitable media are charcoal, oil pastels, pen or brush and ink, tempera paint, or mixed media.

Continuing and enrichment experiences:

Students should continue making sketches of their activities and local architecture. If a museum is close at hand, it will provide facilities for research that develops an appreciation of history.

Sketching and environment

Students should become aware of their environment through sketching personal impressions and making colour notes of colour combinations that appeal to them.

Sketches of people, animals, buildings, and forms in nature should be used as reference material for future work.

Students should collect additional reference material from magazines or newspapers; they could also gather either man-made or natural objects.

Drawing the human figure

RAPID SKETCHING OF FIGURES in action, posed or from memory, with emphasis on gesture and mass rather than on detail: forms can be blocked in. Students should be encouraged to pose for each other and could use such media as charcoal, chalk, crayon, felt pen, ink and paint.

DRAWING AND PAINTING COSTUMED FIGURES: student models or puppets and dolls in significant costumes are suitable, particularly as a preparation for fashion drawing.

DRAWING AND PAINTING PORTRAITS: students should develop an awareness of the proportion of the head and placement of facial features. They can draw and paint self-portraits, imagined portraits, character studies, and masks. They should be able to look at live models in order to observe the structure and planes of the head. They should also see as many professional portraits as

possible so that they can see how character is revealed through the elements of design. The teacher would probably emphasize the factors other than photographic reproduction which contribute to the delineation of character in portrait.

Organizing compositions

The introductory and basic experiences should be continued with greater concern for the organization of the elements and principles of design, balance, rhythm, unity, space, and proportion in the interpretation of form for more effective compositions. Students are now ready to acquire some knowledge of light and shade and perspective, particularly with regard to line and colour.

Some other suggestions:

- Still-life studies might be used to create abstract and semi-abstract compositions.
- Illustrations undertaken should be rendered dynamically with due regard for the feeling and mood.
- Murals or stained glass windows may be made with a specific location in mind.
- Additional media should be used: coloured inks, powder tempera with oil, and oil paints.

Bibliography

Note: For more details about books listed here and in subsequent pages of this book, see the bibliographical supplement which accompanies this publication:

Bethers, R. *Composition in Pictures*

Brooks, L. *Oil Painting—Traditional and New Watercolour, a Challenge*

Gaitskell, C. D. *Children and Their Art*

Lynch, J. *How to Make a Collage*

Nicolaides, K. *The Natural Way to Draw*

Randall, A. W. *Murals for Schools*

Taubes, F. *The Quickest Way to Draw Well*

CERAMICS

Through actual experience in creating three-dimensional forms in clay, students should gain an appreciation for well-formed ceramic objects and some knowledge of the historic significance of one of man's oldest occupations.

They should:

- realize the nature of form
- organize or design form
- combine these two experiences with the expression of a subject.

Ceramic products attempted might include non-objective, abstract, and natural forms with due regard for the medium.

Introductory and more advanced work:

- Refer to section on modelling—manipulative materials
- Pottery: pinch-bowl, coil and slab construction

- Tiles: low relief, sgraffito
- Human and animal forms: single studies in rhythm and motion
- Group Studies: human and/or animal forms in group arrangements, combining subject and design with emphasis on design; the use of stylization to heighten the effect and to create compact designed forms

Note: The above experience should include glazing and firing.

Continuing and enrichment experiences:

- Throwing a ceramic form on a potter's wheel
- Glazing and firing a ceramic object
 Decoration: engobe, sgraffito, underglaze, and overglaze
- Making moulds: casting an object in the round or low relief, simple one or two piece moulds for slip and plaster casting
- Creating mosaic panels

Bibliography

Kenny, J. *Complete Book on Pottery Making*
 Lester, K. M. *Creative Ceramics*
 Rhodes, D. *Clay and Glazes for the Potter*

DIORAMAS AND MODEL-MAKING

In the construction of dioramas, students, singly or in groups, are able to clarify their thinking and illustrate ideas in three-dimensional form. Suitable themes for dioramas may be found in other subject areas, related to stage sets, landscaping, model communities, or abstract or non-objective design.

Design of architectural exteriors and interiors provide an opportunity for study of architectural forms and evaluation of communities of the past or present.

Introductory and more advanced work:

- Design of room interiors displayed in boxes
- Three-dimensional arrangements on original themes constructed in boxes made from paper, cardboard, wood, wire, asbestos, plaster, soft stone, and nature materials

Continuing and enrichment experiences:

- Original architectural forms made of boxes and cardboard
- Model community composed of original architectural forms

Bibliography

Gaitskell, C. D. *Children and Their Art*
 Thomas, R. M. and Swartout, S. G. *Integrated Teaching Materials*

DISPLAY

The environment of the school has an important influence on the activities and outlook of the students.

As well as discovering techniques of display, the students should become more aware of order and planning in their man-made environment.

Introductory and more advanced work:

- Arranging displays of art and other school work on classroom display boards
- Making individual displays for desk top or table top
- Participating in group-display projects in classroom or corridor
- Studying typical merchandise displays in commercial use

Continuing and enrichment experiences:

- Preparing displays for special occasions in classroom or school
- Observing and recording commercial and merchandise displays
- Planning and preparing displays of available materials and objects
- Preparing and mounting displays of own work
- Evaluating displays and environmental factors in school and community

Bibliography

Nelson, G. *Bulletin Boards and Display, Display*

GRAPHIC ARTS

The student should be made more aware of good design both through study of contemporary and historic examples and production of original works. The purpose of this section is to develop a knowledge of good lettering and graphic design so that he can form some judgement of graphic art such as the ubiquitous world of advertising in his own environment.

Introductory and more advanced work:

- Cutting from paper for use in simple posters and signs
- Evaluating current magazine and newspaper layouts as well as book illustrations
- Making book covers and booklets, correlated with other subjects
- Learning to do simple pen lettering and layout design
- Studying examples of package design

Continuing and enrichment experiences:

- Studying styles of lettering in their historical context
- Making posters using varied media including print-making
- Studying layout in magazines, newspapers, billboards, and television
- Making original package designs, and record and book jackets
- Preparing booklets as individual or group projects
- Studying book layouts
- Making illuminated manuscripts

Bibliography

Cataldo, J. W. *Graphic Design and Visual Communication, Lettering: A Guide for Teachers*
Metyl, E. *The Poster: Its History and Its Art*
Nesbitt, A. *Lettering as Design*

METAL ARTS

Through working with metals in various ways, students gain an appreciation of these ancient crafts and their place in contemporary life. Any skills acquired may lead to worthwhile leisure-time activities.

Introductory and more advanced work:

- Tooling: foils mounted on cardboard, thin metals
- Copper Enamelling: design applied by means of sifted colour, stencil, threads and lumps, scrolling, sgraffito
- Jewellery-Making: coiled wire, wired stones, enamelling techniques
- Etching: on copper and aluminum

Continuing and enrichment experiences:

- Metal Shaping: hammered bowls, dishes and trays: decoration applied by etching, engraving, and enamelling full round figures
- Copper Enamelling: design applied by means of wet applique (inlay) foils, cloisonne, champleve
- Jewellery-Making: enamelling techniques, cut and hammered shapes

Bibliography

Bates, K. F. *Enamelling Principals and Practices*
Clegg, H. and Larom, M. *Jewellery-Making for Fun and Profit*
Winebrenner, K. *Jewellery-Making as an Art Expression*
Winter, E. *Enamel Art on Metal*
Zechlin, K. *Creative Enamelling and Jewellery-Making*

PRINT-MAKING

Students should gain a general insight into the major processes of print-making, both traditional and contemporary.

The following print-making techniques could be used for making individual prints as well as for preparing school activities in general.

Introductory and more advanced work:

- Relief printing using materials such as cardboard, cork, sponge rubber, rubber tile, linoleum, vegetables, and other common objects
- Stencilling using various media such as crayon, chalk, and paint
- Simple transfer-printing including rubbings

Continuing and enrichment experiences:

- Monotype (Monoprint)
- Brayer printing

- Linoleum and wood block printing
 - Silk screen printing
 - Offset and simple lithographing
 - Engraving (dry-point on copper, engraving on plastic)
- Note:* The above techniques may be used for print-making on textiles and wood as well as on paper; multi-colour prints may be used.

Bibliography

Andrews, M. F. *Creative Print-making*
Erickson, S. *Print-making Without a Press*
Lammar, J. *Print Your Own Fabrics*
Meilach, D. Z. *Print-making*
Pattimore, A. W. *Print-making Activities for the Classroom*

PHOTOGRAPHY

Photography, which occupies an important place in our society today, is actually a branch of print-making. The student might explore the aesthetics as well as the techniques and processes of photography.

Introductory and more advanced work:

- Blueprinting using nature forms, objects, mesh and wire cloth, and paper shapes
- Making transparencies for projection on glass and plastic by using pen and ink, felt pen, tissue paper, and coloured cellophane
- Cropping, mounting, and framing photographs
- Taking well-composed photographs
- Experimenting with lighting of people and objects to produce different effects
- Using a view-finder in taking still pictures

Continuing and enrichment experiences:

- Contact prints from negatives
- Photograms
- Enlargements from negatives
- Pin-hole camera
- Critical analysis of photographs in relation to such problems as lighting, composition, and subjects indoors
- Photomontage with emphasis on composition
- Transparencies for overhead projectors
- Analysis of aesthetic qualities of moving pictures
- Production of simple movie, involving selection of view-points, composition, dramatic climax, and titles

Bibliography

Andrews, M. *Creative Print-making*
Catling, G. and Serjeant, R. *Movie Making for the Young Cameraman*
Editors of Eastman Kodak Co. *How to Make Good Home Movies, How to Make Good Pictures*
Epstein, S. and De Armand, D. *How to Develop, Print and Enlarge Pictures*
Hoke, J. *The First Book of Photography*
Miller, T. and Brummitt, W. *This is Photography*

PUPPETRY AND STAGECRAFT

The production of a play involving puppets or live actors affords a unique opportunity to combine creative writing, art, costume, staging, lighting, action, music, and dance. Through such experiences, students should become more aware of the contribution of the theatre to society.

Introductory and more advanced work:

- Hand, shadow, or rod puppets using little or no staging
- Hand, shadow, or rod puppets using simple stages constructed from tables, boxes, screens, counters, or sheets of corrugated cardboard
- Simple drama performed by live actors

Continuing and enrichment experiences:

- Production of original marionette play
- Production of play with live actors and original script

Bibliography

- Berk, B. *The First Book of Stage Costume and Make-Up*
Binyon, H. *Puppetry To-day*
Cummings, R. *Hand Puppets*
Horne, J. *Young Artists*
Merton, G. *The Hand Puppets, The Marionette*
Ommanney, K. A. *The Stage and the School* (3rd ed.)
Siks, G. B. *Creative Dramatics: An Art for Children*
Slade, P. *An Introduction to Child Drama, Child Drama*
Styan, J. L. *The Elements of Drama*
Wall, L. V., White, G. A., Philpott, A. R. *The Puppet Book*

SCULPTURE

The study of sculpture should illustrate its role in contemporary society and its function in the cultures of the past.

It is desirable that students develop their aesthetic judgments and learn how to express them.

Introductory and more advanced work:

- Construction with paper, cardboard, wood, and wire
- Strip mâché—masks, trays, costume jewellery, figures on rolled paper or coat hanger wire armatures
- Pulp mâché
- Low relief sculpture and figures
- Surface treatments
- Cloth impregnated with thin slow-drying plaster for free-standing sculptures using armatures of paper, wire or other suitable materials
- Natural materials such as twigs or driftwood combined with plaster for free-standing sculpture

Modelling

- Sculptor's modelling clay
- Other plastic materials
- Refer also to section on Ceramics

Carving

- Plaster
- Plaster and soil or sand mixtures
- Wood such as cedar, balsa or pine
- Insulating blocks

Working in Plaster

- Mosaics of found materials such as stones, marble, seeds, and linoleum embedded in plaster

Casting

- Sand casting of low relief sculpture

Working with Wire

- Free-standing sculpture
- Mobile and stable sculpture

Continuing and enrichment experiences:

Construction with paper, cardboard, wood, and wire

- Paper sculpture: full round figures
- Strip mâché over wire-mesh armature (chicken wire or screening)
- Strip masks relating to different native cultures
- Free-standing sculpture using wood combined with wood or found materials, or natural objects such as roots or driftwood

Carving

- Mixture of plaster and insulating materials
- Building bricks and blocks
- Slate or flagstone

Constructing in Plaster

- Structures in plaster over armatures using materials such as straws or toothpicks
- Free-standing sculpture using cloth impregnated with thin, slow-drying plaster over an armature of wire mesh
- Mosaics of ceramic tiles or glass embedded in plaster

Casting

- Sand casting of low relief sculpture using found materials embedded in plaster
- Plaster casting of full round figures (see section on Ceramics)

Bibliography

- Andrews, M. F. *Sculpture and Ideas*
Baranski, M. *Mask-Making*
Hughes, T. *How to Make Shapes in Space*
Hunt, K. and C., and Wells, B. *Masks and Mask-Makers*
Johnson, L. *Papier-Mâché*
Johnson, P. *Creating with Paper*
Marks, M. K. *Sand Sculpturing, Slate Sculpturing*
McPharlin, P. *Paper Sculpture*
Meilach, D. Z. *Creating in Plaster*
Rottger, E. *Creative Paper Craft, Creative Woodcraft*

WEAVING AND CREATIVE STITCHERY

The textile arts have had a major influence in social development both past and present. Students will gain a feeling for these developments through creating original textile designs and may also go on to explore other worthwhile activities; projects might include such items as table mats, wall panels, banners, scarves, bolts and bags.

Introductory and more advanced work:

- Creative stitchery and weaving without a loom on burlap, scrim, canvas, wire screening, and plastic screening
- Weaving on simple looms such as cardboard boxes and picture frames
- Simple rug-making (braided and hooked)
- Creating applique, using shapes cut from fabric applied to background materials

Continuing and enrichment experiences:

Products might include fabric for clothing and home accessories:

- Use of simple table looms as well as more complex looms
- Creative stitchery
- Advanced rug-making

Bibliography

- Allard, M. *Rug-Making Technique and Design*
Birrell, V. *The Textile Arts*
Department of National Health & Welfare, Fitness & Recreation
Div. *Weaving for Beginners*
Guild, V. P. *Creative Use of Stitches*
Hartung, R. *Colour and Texture in Creative Textile Craft*
Hutton, H., and Lewis, K. *Rug Weaving*
Karasz, M. *Adventures in Stitches and More Adventures, Fewer Stitches*
Krevitsky, N. *Stitchery Art and Craft*
Rainey, S. R. *Weaving Without a Loom*

Themes—Art, Past and Present

Theme 1

THE EMPTY ROOM AND WHAT TO PUT IN IT

This topic could begin with a study of the pupil's own room, its lighting, heating, and furnishing. From there, the project could fan out to other rooms and buildings in the district and even to far-removed topics like homes in other climates, or homes through history. This theme should encourage the student to ponder such questions as adapting furniture to the times and to the climates. He should also consider the workmanship and the development of traditional styles of furniture. Some examples of possible topics within this theme are listed below.

Primitive shelters: permanent and portable

Hanson, O. *I Built a Stone Age House*

Sterling, M. *Indians of the Americas*

Rooms for special purposes: the kitchen, bedroom, bathroom, and public eating places

Berton, P. and J. *A Century of Good Eating*

Guillet, E. C. *Pioneer Inns and Taverns*

Hanfmann, G. A. M. *Roman Art*

Moss, P. *Meals Through the Ages*

Wright, L. *Clean and Decent, Home Fires Burning, Warm and Snug*

Furnishings for special purposes: the chair, book-case, writing desk

Arthur, E. *Toronto, No Mean City*

Baker, H. *Furniture of the Ancient World*

Brett, K. B. *Women's Costume in Ontario*

Hayward, H. *World Furniture*

Palardy, J. *The Early Furniture of French Canada*

Piggott, S. (ed.) *Dawn of Civilization*

Stevens, G. *Early Ontario Furniture*

Setting the table

Brosse, J., Chaland, P., Ostier, J. *100,000 Years of Daily Life*

Evans, J. (ed.) *The Flowering of the Middle Ages*

Haynes, B. *Glass Through the Ages*

Rice, D. T. (ed.) *The Dark Ages*

Torch to light bulb

O'Dea, W. *The Social History of Lighting*

Russell, L. S. *Lighting the Pioneer Ontario Home*

Stevens, G. *In a Canadian Attic, Early Canadian Glass*

Murals, Mosaics, Mobiles

Janson, H. W. and Janson, D. *The Picture History of Painting*

Maillard, R. *Dictionary of Modern Sculpture*

Moorey, A. and C. *Making Mobiles*

Interiors: as shown in paintings

Courthion, P. *Flemish Painting*

Descargues, P. *Dutch Painting*

The empty room: what to put in it

Guillet, E. C. *Pioneer Days in Upper Canada*

Ketchum, R. (ed.) *Horizon Book of the Renaissance*

Artists: such as Van Gogh, Vuillard, Bonnard, Matisse

Elgar, F. *Van Gogh*

Raynal, M. *Modern Painting*

Suggested studio projects

- Museum research-drawing of rooms of furniture
- Designing and making of models of period and contemporary rooms
- Designing and making of furniture and utensils in collaboration with the Industrial Arts Department
- Fabric design and printing
- Weaving

Theme 2

TOOLS AND MACHINES

The treatment of this topic will depend on what kind of tools and machines are found near the school.

The student should discover how much the design of tools and machines is related to their function and to the materials from which they are made. The topic might be explored further in the directions outlined in Themes 2, 8, 9, 12, and 17.

Here are some examples:

The progressive specialization of tools

Gille, B. *The Renaissance Engineer*
Jeffreys, C. W. *The Picture Gallery of Canadian History*
Miles, C. *Indian and Eskimo Artifacts of North America*
Oakley, K. D. *Man the Tool Maker*
Popham, A. E. *Drawings of Leonardo da Vinci*
Soulard, R. *A History of the Machine*

Tools for Art

Doerner, M. *Materials of the Artist*
Rich, J. *Materials and Methods of Sculpture*
Scheidig, W. *Weimar Crafts of the Bauhaus*
Willetts, W. *Chinese Art, 2 Vols.*

Tools as related to man's hand

Fleet, S. *Clocks*
Johnston, M. *Roman Life*
Piggot, S. (ed.) *Dawn of Civilization*
Priestley, J. B. *Man and Time*
Usher, A. P. *A History of Mechanical Inventions*

Pioneer tools

Jeffreys, C. W. *The Picture Gallery of Canadian History*
Life Magazine (ed.) *America's Arts and Skills*
Odlé, F. *The Picture Story of British Inventions*
Sloane, E. *Museum of Early American Tools*

The industrial revolution

Brosse, J., Chaland, P., Ostier, J. *100,000 Years of Daily Life*
Diderot, D. *A Diderot Pictorial Encyclopedia of Trades and Industry, 2 Vols.*
Fabre, M. A. *A History of Communications*
Gibb-Smith, C. H. *The Great Exhibition of 1851*
Gloag, J. *Industrial Art Explained, Victorian Comfort*
Lichten, F. *Decorative Arts of Victoria's Era*
Mika, N. & H. *Farewell to Steam in Canada*
Priestley, J. B. *Man and Time*

Buggies, automobiles, and spacecraft

Bronowski, J. (ed.) *The Doubleday Pictorial Library of Technology*
Brosse, J., Chaland, P., Ostier, J. *100,000 Years of Daily Life*
Diderot, D. *A Diderot Pictorial Encyclopedia of Trades and Industry, 2 Vols.*
Dumont, P. *Automobiles and Automobiling*
Ellis, C. H. *The Splendour of Steam*
Guillet, E. C. *Pioneer Travel*
Johns, C. *Picture Story of World Railways*
McLanathan, R. *Images of the Universe; Leonardo da Vinci: The Artist as Scientist*

Suggested studio projects

- Any activity in which the pupil's attention is focused upon the role of the tool or the process he uses

- Sculpture and print-making
- Designing and making of tools for the pupil's own use
- Making drawings and paintings in a pioneer museum

Theme 3

THE OPEN WINDOW AND THE KITCHEN SINK

This topic is concerned with the growth of pictorial realism in various forms, and is centered around recording the everyday world in its individuality. Here are some examples:

Late Gothic books: such as Books of Hours
Evans, J. (ed.) *The Flowering of the Middle Ages*

Dutch and Flemish painters: from Van Eyck to Brueghel
Courthion, P. *Flemish Painting*

Italian Painters: Ghirlandaio, Antonella da Messina, and Carpaccio
Cranack *The Praeger Picture Encyclopedia of Art*
de Wald, E. *Italian Painting 1200-1600*
Shapiro, I. *Golden Book of the Renaissance*

Dutch and French Painters: landscape, interior and still life painting
Descargues, P. *Dutch Painting*
Janson, H. W. and Janson, D. *The Picture History of Painting*
Murray, P. and L. *Dictionary of Art and Artists*
Rosenburg, P. *Chardin*

Nineteenth Century Painters in Europe and America: John Constable, Gustav Courbet, Ford Madox Brown, Thomas Eakins, John Sloan, Thomas Davies, William Henry Bartlett and L. L. Fitzgerald
Fosca, F. *Caravaggio to Vermeer*
Hubbard, R. H. *The Development of Canadian Art*
Ironsides, R. *Pre-Raphaelite Painters*
Raynal, M. *Goya to Gauguin*
Richardson, E. P. *A Short History of Painting in America*
Zucher, P. *Styles in Painting*

Everyday world of photography

Steichen, E. *Family of Man*
Current Magazines

The changing city landscape: the National Capital Plan, urban renewal, shopping centres
Carver, H. *Cities in the Suburbs, Landmarks of the World's Art*

Suggested studio projects

- Painting and drawing in various media—charcoal, tempera, oil, water colour, collage
- Mural work

- Arrangement of everyday articles for still life
- Discussion of the design of everyday furnishings and utensils
- Drawing out of the window

Theme 4

TREASURE TROVE

This theme is suggested to introduce periods or places noted for particular uses of precious materials such as silver and gold. Here are some possible topics for study in this theme:

Mycenaean gold: for example, Vaphio Cups
Ceram, C. W. *Gods, Graves and Scholars*
Matz, F. *Crete and Early Greece*

Viking burials

Rice, D. T. (ed.) *The Dark Ages*

Jewellery and furnishings of Tutankhamen

DesRoches—Noblecourt, C. *Tutankhamen*

Relics of Ur

Mallowan, M. E. L. *Early Mesopotamia and Iran*
Piggott, S. (ed.) *Dawn of Civilization*

Celtic ornament:

 for example, Tara Brooch

Bieler, L. *Ireland, Harbinger of the Middle Ages*
Henry, F. *Irish Art*
Rice, D. T. (ed.) *The Dark Ages*

Burial treasure from the Ancient Americas

Bacon, E. (ed.) *Vanished Civilizations of the Ancient World*
Lothrop, S. K. *Pre-Columbian Art*

Coins and medals

Babelon, J. *Great Coins and Medals*
Porteous, J. *Coins*

Church silver in French Canada

Landmarks of the World's Art
Traquair, R. *Old Silver of Quebec*

Suggested studio projects

- Pottery
- Weaving
- Wire, enamelled and papier mâché jewellery
- Museum Drawings
- Historical illustrations
- Murals

- Costume and stage design
- Relief sculpture
- Metal tooling

Theme 5

FACES AND FIGURES

We are all interested in how we look and hope to be remembered as individuals; to this end the portrait artist is indispensable. He may provide us with a flattering likeness or a subtle insight: he may, in a series of portraits (Rembrandt's self-portraits, or Velasquez's portraits of Philip IV) show the changes of age and character; he may often establish social position through dress or setting.

Certain periods are particularly rich; for instance, Ancient Egypt and China; the Hellenistic and Roman Periods, and European Art since the Late Middle Ages.

The theme may also provide a study for the *History of Costume, Armour, and Interiors*.

For further study, see Themes 10, 13, 15, 16, and 18.

Bibliography

Bieber, M. *The Sculpture of the Hellenistic Age*
Brophy, J. *The Face in Western Art*
Buckle, R. *Jacob Epstein*
Goldschneider, L. (intro.) *Roman Portraits*
Hargrave, C. P. *A History of Playing Cards*
Karsh, Y. *Portraits of Greatness*
Kohler, C. *A History of Costume*
Maiuri, A. *Roman Painting*
Piper, D. *The English Face*
Pope-Hennessy, J. *The Portrait in the Renaissance*
Rothenstein, J. *Augustus John*
Selz, P. *New Images of Man*

Canadian painters and sculptors: Charles Comfort, E. Wylly Grier, Emmanuel Hahn, and others
Harper, J. R. *Painting in Canada*

English portraits

Digeon, A. *The English School of Painting*

Suggested studio projects

- Painting and drawing
- Photography
- Modelling in clay
- Research of costume and designing and making of costumes
- Dioramas
- Stagecraft
- Fabric design

Theme 6

LOOKING AT WAR

War has offered the artist some of his most spectacular subjects. Through this theme, the student will gain a feeling for art, a vehicle for emotion and also for art, a recorder of history. Here are some examples for study in this theme:

Battles in the Ancient World

Arias, P. E., *Greek Vase Painting*
Grant, M. (ed.) *Birth of Western Civilization*
Parrot, A. *The Arts of Assyria*

The Norman conquest: military scenes in mediaeval manuscripts

Denny, N. G. and Filmer-Sankey, B. *The Bayeux Tapestry*
Evans, Joan (ed.) *The Flowering of the Middle Ages*
Rice, D. T. (ed.) *The Dark Ages*

Warfare in the works of various artists:

Albrecht Aldorfer, *Battle of Alexander*
Venturi, L. *From Leonardo to El Greco*

- Paolo Uccello, *Battle of San Romano*
The Praeger Picture Encyclopaedia of Art
- Ernest Delacroix, *The Massacre of Scio*
Johnson, L. *Delacroix*
- Pieter Breughel the Elder, *The Triumph of Death*
Courthion, P. *Flemish Painting*
- Leonardo's Drawings
Life Magazine, March 3, 1967: "Lost Notebooks of Leonardo da Vinci"
Popham, A. E. *Drawings of Leonardo da Vinci*
- Diego Velasquez, *Surrender at Breda*
Janson, H. W. and Janson, D. *Picture History of Painting*
- Gros, *Plague at Jaffa*, *Napoleon at Eylau*
Lindsay, J. *Death of a Hero*
Courthion, P. *Trésors de la Peinture Française XIX Siècle*
- Benjamin West, *The Death of Wolfe* (National Gallery, Ottawa)

Warfare recorded by artists as spectators

- Goya, *Disasters of War*
De Salas, X. *The Disasters of War*
- Picasso, *Guernica*
Barr, A. H. Jr. *Picasso, Fifty Years of His Art*
- Rouault, *Miserere*
Blunt, A. *Rouault, Miserere*

Works of Canadian war artists

Artists in this section could include Jack Nichols, Charles Comfort, Carl Schaeffer, Will Ogilvie, and Arthur Lismer.

Comfort, C. *Artist at War*

Hubbard, R. H. *The Development of Canadian Art*

Warfare in sculpture

- The North Frieze at Delphi
Lullies, R. and Hirmer, M. *Greek Sculpture*
- Assyrian palace reliefs
Barnett, R. D. *Assyrian Palace Reliefs*
- Trajan's Column
Rice, D. T. (ed.) *The Dark Ages*
- "Burghers of Calais"
Elsen, A. E. *Rodin*
- "Departure of the Volunteers" by Rude
Janson, H. W. *Key Monuments of the History of Art*
- "Battle of Romans and Barbarians," Ludoviski Sarcophagus
Janson, H. W. *Key Monuments of the History of Art*
- The works of Henry Moore, Paul Nash, Graham Sutherland
Reid, H. *Henry Moore*
Wheeler, M. (ed.) *Britain at War*

Warfare in photography

Churchill, W. *The Second World War*
Jeffreys, C. W. *The Picture Gallery of Canadian History*
Ketchum, R. M. (ed.) *The Civil War Current Magazines*

Warfare through costumes

Davenport, M. *The Book of Costume*
Dunbar, J. T. *History of Highland Dress*
Norman, V. *Arms and Armour*

Suggested studio projects

- Research and object drawing in museums
- Illustrations, murals, and dioramas, based on historic or contemporary themes
- Sketches of forts and battlegrounds nearby
- Scenes from the North American Indian wars, using varied techniques such as print-making, painting, and drawing
- Textiles
- Weaving and stitchery
- Costume
- Flags and banners

Theme 7

HOUSES FOR GOD

The treatment of this topic might start with the student's exploration of the furnishings and architecture of his own

place of worship, and then a study of other places of worship in the community. From there, other examples, both historic and contemporary, could be studied. Another approach to the topic might be an historical survey from primitive sites to churches, synagogues, and cathedrals. The suggestions outlined in Themes 4, 9, 11, and 16 may also be explored in relation to this theme.

Stonehenge

The Egyptian and Greek temple

The Christian church and accessories: such fields as wall decoration, treasure, altar plate, could be dealt with in detail.

Byzantine and early Christian churches: Hagia Sophia, Istanbul; St. Vitale, Ravenna; St. Marco, Venice

Gothic cathedrals: Chartres, Canterbury, St. Peter's

17th and 18th century European churches: Il Gesu, Rome; "Die Wies," Bavaria

Contemporary buildings: Ronchamp Chapel, France; Coventry Cathedral, England; Beth David Synagogue, Toronto

Bibliography

Bieler, L. *Ireland, Harbinger of the Middle Ages*
 Bouquet, A. C. *Church Brasses*
 Dupont, J. and Gnudi, C. *Gothic Painting*
 Fletcher, B. *History of Architecture* (17th ed.)
 Gowans, A. *Building Canada*
 Johnson, J. R. *Radiance of Chartres*
 Lassus, J. *The Early Christian and Byzantine World*
 Pichard, J. *Modern Church Architecture*
 Priestley, J. B. *Man and Time*
 Reifenberg, A. *Ancient Hebrew Arts*
 Rice, D. T. (ed.) *The Dark Ages*
 Roth, C. (ed.) *Jewish Art*
 Rubin, W. S. *Modern Sacred Art and The Church of Assy*
 Spence, Sir B. *Phoenix at Coventry*
Horizon Magazine Series
Landmarks of the World's Art

Suggested studio projects

- Drawings of interiors and exteriors of local places of worship
- Drawings of articles found within the place of worship
- Museum research
- Murals, both paint and mosaic
- Study and making of stained glass (actual and simulated)
- Designing and making of models of houses of worship
- Sculpture as related to decorations for houses of worship
- Decorations for religious festivals

Theme 8

WAR MACHINES

This theme is suggested because so much of man's effort and inventiveness has been devoted to the design and building of machines for war. The topic can be handled on a chronological basis, forwards or backwards, or on a topical basis. It may also be handled in relationship to hunting and sport. A study of topics 3, 6, 12, 13, 16, and 17 may give further suggestions to the teacher and pupils.

A study of arrow heads and spear heads from the Bronze age

Disselhoff, H.-D. and Linne, S. *Art of Ancient America*
 Lothrop, S. K. *Pre-Columbian Art*
 Miles, C. *Indian and Eskimo Artifacts of North America*

Primitive weapons: slings, clubs, stones, boomerangs

Berndt, R. M. (ed.) *Australian Aboriginal Art*
 Buhler, A., Barrow, T., Mountford, C. P. *Oceania and Australia*
 Parrot, A. *The Arts of Assyria*

Kinds of weapons: types of swords, handguards, shields of primitive times and later periods; siege machinery

Blackmore, H. L. *Arms and Armour*
 Davenport, M. *The Book of Costume*
 Evans, Joan (ed.) *The Flowering of the Middle Ages*
 Piggott, S. (ed.) *Dawn of Civilization*
 Rice, D. T. (ed.) *The Dark Ages*
 Wagner, E., Drobná, Z., Durdik, J. *Mediaeval Costume, Armour, and Weapons*

Tanks: early ones such as the drawings of Leonardo da Vinci up to tanks of the present

McLanathan, R. *Images of the Universe; Leonardo da Vinci: The Artist as Scientist*

Naval architecture: Art of camouflage

Cowburn, P. *The Warship in History*
 Frere-Cook, G. *The Decorative Arts of the Mariner*
 Villiers, A. *Men, Ships and the Sea*

Gunpowder: Its effect on the development of firearms and fortifications

Carman, W. Y. *A History of Firearms*
 Oakeshott, R. E. *The Archaeology of Weapons*
 Partington, J. R. *A History of Greek Fire and Gunpowder*
 Peterson, H. L. (ed.) *Encyclopedia of Firearms*

Modern warfare: with reference to airplanes and space craft

Churchill, W. *The Second World War*
 Josephy, A. M. Jr. (ed.) *The History of Flight*
Current Magazines

Suggested studio projects

- Drawings from museum research
- Painting of warfare subjects in various media
- A study of the design of various tools of war
- Sculpture in relation to the design of machines for war and the space age
- The discussion of and making designs of modern air and space craft

Theme 9

BOOKS, LETTERS, AND ILLUMINATION

This topic includes a history of visual communication, and may explore materials from different times and places. Topics 15 and 16 may be explored in relation to this topic. This theme may be explored through any or all of the following topics:

Knotted string to alphabet

Diringer, D. *Writing*

Tools and materials

Chiera, E. *They Wrote on Clay*

Evans, J. (ed.) *The Flowering of the Middle Ages*

Nesbitt, A. *200 Title Pages and Decorative Initials*

Willems, W. *Chinese Art, 2 Vols.*

Illuminations and illustrations

Diringer, D. *The Illuminated Book*

Evans, J. (ed.) *The Flowering of the Middle Ages*

Fairbank, A. *Book of Scripts*

James, P. *English Book Illustration*

Rice, D. T. (ed.) *The Dark Ages*

Williamson, H. *Methods of Book Illustration*

The printed page

Carter, T. F. *The Invention of Printing in China and its Spread Westward*, 2nd ed.

Dair, C. *Design with Type*

Getlein, F. and D. *The Bite of the Print*

Hogben, L. *From Cave to Comic Strip*

Hutt, A. *Newspaper Design*

Nesbitt, A. *History and Technique of Lettering*

Steinberg, S. H. *Five Hundred Years of Printing*

Emblems, heraldic devices, trademarks, symbols

Child, H. *Heraldic Design*

Hornung, C. P. *Handbook of Designs and Devices*

Koch, R. *The Book of Signs*

Wagner, A. *Heraldry in England*

Wilbur, P. *Trademarks*

Woodcuts, etchings, lithographs, and posters

Adhemar, J. *Graphic Art of the XVIII Century*

Allner, W. H. *Posters*

Haas, I. *Treasury of Great Prints*

Hind, A. M. *History of Engraving and Etching*

Ivins, W., Jr. *How Prints Look*

Johnston, E. *Writing, Illuminating and Lettering*

Kurth, W. *The Complete Woodcuts of Albrecht Dürer*

Longstreet, S. *Treasury of the World's Great Prints*

Metyl, E. *The Poster, Its History and Its Art*

Roger-Marz, C. *Graphic Arts of the XIX Century*

Sachs, P. *Modern Prints and Drawings*

Stubbe, W. *Graphic Arts in the XX Century*

Suggested studio projects

- Museum drawing and research
- Illustrating a story (in line, colour, or print-making techniques)
- Simple bookbinding and portfolio making
- Designing a coat of arms, trademark, or school crest
- Designing of school news sheet, periodical, or annual

Theme 10

A FACE TO HIDE BEHIND

This theme involves an examination of the artistry which man employs to change his identity for theatrical, religious, military, political, ornamental, or other purposes. The mask is taken as the basic device, but it can open up an investigation of make-up, costume, helmets, camouflage (military and animal), and other material such as is found in Themes 4, 5, and 13. Some examples follow:

Aboriginal masks: Eskimo, Iroquois, African, and others; aboriginal tattoos and warpaint

Buhler, A., Barrow, T., and Mountford, C. P. *Oceania and Australia*

Christensen, E. O. *Primitive Art*

Dockstader, F. *Indian Art in the Americas, False Face Society of the Iroquois*

Guiart, J. *Arts of South Pacific*

Lenzinger, E. *Africa, the Art of Negro Peoples, Masks of North American Indians*

Tushingham, D. (intro.) *Many Faces of Man* (Catalogue of an Exhibition)

Wagner, E. A. *Indonesia, Art of an Island Group*

Helmets: Greek, Roman, Oriental, and Renaissance

Bieler, M. *History of Greek and Roman Theatre*

Halsen, E. *Peking Opera*

Hanfmann, G. A. M. *Roman Art*

Johnston, M. *Roman Life*

Comedia Del Arte: Kabuki and contemporary dramatists such as O'Neill, Wilder, Yeats

Davenport, M. *Book of Costume*

Ernst, E. *Kabuki Theatre*

Johnes, R. *Japanese Art*

Nicoll, A. *Masks, Mimes and Miracles*

Various fashions in cosmetics and stage make-up

Hainaux, R. *Stage Design Throughout the World Since 1935*

Hainaux, R. *Stage Design Throughout the World Since 1950*

Nicoll, A. *The Development of the Theatre* (5th ed.)

Current Magazines

Suggested studio projects

- Painting
- Drawing—both museum and imaginative
- Mask making in various media
- Design and making of costumes
- Design and making of settings for stage productions, dances, and other festivities

Theme 11

HELL AND DAMNATION

This topic could be an exploration of man's great concern with and fear of the after-life in many periods of history, as exemplified in his artistic expression. The student should be made aware of the elements of both fear and fantasy present in some of these allegorical works as well as in later periods of art history. Suggestions made in Themes 4, 6, 7, 8, 9, 10, 16, and 19 may help to enrich the topic.

Ancient: Works in various media from the Byzantine, Romanesque, Gothic and particularly concerned with topics such as: "The Harrowing of Hell," "The Last Judgement," "The Triumph of Death," and the "Apocalyptic Vision"

Dupont, J. and Gnudi, C. *Gothic Painting*

Evans, Joan (ed.) *The Flowering of the Middle Ages*

Klein, H. A. *Graphic Worlds of Peter Brueghel the Elder*

Rice, D. T. (ed.) *The Dark Ages*

Mediaeval: This tradition culminates in works of Dürer, Brueghel, and Bosch, and reasserts itself later in mannerist works such as Michelangelo's "Last Judgement," and El Greco's "Visitation of Philip II."

Coughlan, R. *The World of Michelangelo*

Delevoy, R. L. *Bosch, Brueghel*

Guinard, P. *El Greco*

Kurth, W. *The Complete Woodcuts of Albrecht Dürer*

Waetzoldt, W. *Dürer and His Times*

Wentinck, C. *El Greco*

Modern: In the 19th and 20th Centuries, examples can be found in Rodin's "Gates of Hell" and works by artists such as Ensor and Barlach

Elsen, A. E. *Rodin's Gates of Hell*

Haesaerts, P. *James Ensor*

Sachs, P. J. *Modern Prints and Drawings*

Some suggested projects

- Projects in any media in which the students are encouraged to stress both the elements of fantasy and fascination for the unknown. Paints and murals are particularly suitable for this topic
- Print-making
- Sculpture
- Research of some of the works listed above with particular attention to composition as well as subject matter

Theme 12

THE EXPLORER

This theme, which might include such interests as ship design, various periods of exploration, and the exotic cultures and treasures discovered through such exploration, has a particular appeal to the imagination. It might include the examination of navigational instruments, maps and map-making, or even the detailed study of nautical equipment, such as systems of rigging or the development of naval artillery. Related topics might be found in Themes 1, 4, 8, 17, and 18.

Bibliography

Barrow, J. (ed.) *Captain Cook's Voyages of Discovery*

Brebner, J. B. *The Explorers of North America*

Bronsted, J. *The Vikings*

Brown, L. A. *Map Making*

Buck, P. H. *Vikings of the Pacific*

Buhler, A., Barrow, T., Mountford, C. P. *Oceania and Australia*

Cowburn, P. *The Warship in History*

Disselhoff, H.-D. and Linne, S. *Art of Ancient America*

Frazer, D. *Primitive Art*

Frere-Cook, G. *The Decorative Arts of the Mariner*

National Geographic Society: *Great Adventures with the National Geographic, Exploring Land, Sea, and Sky*

Guillet, E. C. *The Great Migration*

Hale, J. R. *The Age of Exploration*

Heyerdahl, T. *The Kon Tiki Expedition*

Jenness, D. *The Indians of Canada*

Landstrom, B. *The Ship*

Malinowski, B. *Argonauts of the Western Pacific*

Mason, J. A. *The Ancient Civilizations of Peru*

Moorehead, A. *Fatal Impact*

Rice, D. T. (ed.) *The Dark Ages*

Sawyer, P. H. *The Age of the Vikings*
 Sharp, A. *Ancient Voyagers in the Pacific*
 Speiser, W. *China: Spirit and Society*
 Tushingham, A. D. *The Beardmore Relics: Hoax or History?*
 Vaillant, G. C. *The Aztecs of Mexico*
 Villiers, A. *Men, Ships and the Sea*
 Willetts, W. *Chinese Art, 2 Vols.*

Suggested studio projects

- Topographical illustration
- Drawing and museum study
- Imaginative painting
- Mural making
- Banner-designing
- Print-making
- Making models of ships, dioramas, three-dimensional maps

Theme 13

CASTLES AND KNIGHTS

Traditionally, this theme has been surrounded with romantic associations of the Age of Chivalry in Europe; in our own time, the popularity of the musical, *Camelot*, suggests that these associations are still alive. But it is hoped that the pupil will be encouraged to explore the topic far beyond the setting of Mediaeval Europe; he might examine the fortresses and military traditions of many lands and periods, including Canadian. Perhaps the aspiring town planner might like to assess the influence of fortifications on European city plans. While castles and knights may seem to have most obvious interest for boys, this theme has many aspects likely to be equally appealing to girls: costumes, tapestries and furniture, chess and card games. The pupil will see further lines of exploration in such Themes as 2, 5, 6, and 8.

Canadian fortresses: Louisbourg, Port Royal Habitation, Quebec Citadel, Fort York, Fort George, Fort Garry

Local municipal armouries: Toronto's old University Avenue Armouries versus new Moss Park Armouries

Military architecture: Roman, Mediaeval, and Renaissance

The designs of Leonardo da Vinci

The Crusades: What the Crusaders brought back with them

Heraldry: coats of arms, banners, and crests; the corporate symbol as a modern counterpart

Arms, armour and uniforms: European, African, Japanese, Canadian, and other

Bibliography

Arthur, E. *Toronto, No Mean City*
 Braun, H. *The English Castle*
 Davenport, M. *Book of Costume*
 Evans, J. (ed.) *The Flowering of the Middle Ages*
 Fletcher, Sir B. *History of Architecture*
 Gowans, A. *Building Canada*
 Hargrave, C. P. *A History of Playing Cards*
 Jeffreys, C. W. *The Picture Gallery of Canadian History*
 Life Magazine, March 3, 1967: *Lost Notebooks of Leonardo da Vinci*
 McLanathan, R. *Images of the Universe; Leonardo da Vinci; The Artist as Scientist*
 Naumann, H. *Die Minnesinger*
 Rice, D. T. (ed.) *The Dark Ages*
 Scott-Giles, C. W. and Brooke-Little, J. P. *Boutell's Heraldry*
 Smith, B. *Spain: A History in Art*
 Wagner, A. *Heraldry in England*

Suggested studio projects

- Dioramas or scale models of complete castles or structural details
- Sculptured figures in period costume and armour
- Painting based on action sketches
- Costumes and properties for student productions of Shakespeare's *Macbeth*, Gilbert and Sullivan's *Princess Ida*, and other appropriate works
- A crest designed for school, club, municipality or individual
- Stitchery or paper banners for interior decoration or for festivities
- Design for modern playing cards and chessmen

Theme 14

SPOTLIGHT ON THE ARTIST

In this topic, attention should be focused on artists and artisans as colourful personalities. The students should discover that fame comes about in different ways: by the artist's own power and merit, his bizarre life, or by his tricks to keep in the public eye. If a survey of periods of art history is made, it should encompass the anonymity of the Middle Ages, the colour of the Renaissance, the absence of extremely colourful personalities of the 18th century, and then the strong personalities of the 19th and 20th centuries.

Great names in art

- **Leonardo da Vinci**
 Finley, G. E. *Leonardo/Raphael*
 Friedenthal, R. *Leonardo da Vinci, a Pictorial Biography*
 Ketchum, R. M. (ed.) *Horizon Book of the Renaissance*

McLanathan, R. *Images of the Universe: Leonardo da Vinci: The Artist as Scientist*

- **Michelangelo**
Coughlan, R. *The World of Michelangelo*
- **Raphael**
Berti, L. *Raphael*
Finley, G. E. *Leonardo/Raphael*
Micheletti, E. *Raphael*
- **Cellini**
Cellini, B. *Memoirs of Benvenuto Cellini*
- **El Greco**
Guinard, P. *El Greco*
Wentinck, C. *El Greco*
- **Rubens**
Lucie-Smith, E. *Rubens*
- **Rembrandt**
Benesch, O. *Rembrandt*
- **Bernini**
Hibbard, H. *Bernini*
- **Velasquez**
De Salas, X. *Velasquez*
Ferrari, E. L. *Velasquez*
- **Daumier**
Larkin, O. *Daumier, the Man*
- **Van Gogh**
Elgar, F. *Van Gogh*
- **Gauguin**
Huyghe, R. *Gauguin*
- **Picasso**
Barr, A. H., Jr. *Picasso, Fifty Years of His Art*
Elgar, F. *Picasso*
Raynal, M. *Picasso*
- **Jackson, P.**
Canaday, J. *Mainstreams of Modern Art*

Bizarre: A study of artists whose works depend on the sensational such as the Dadists, the Surrealists, and pop artists

- **Dali**
Canaday, J. *Mainstreams of Modern Art*
Descharnes, R. *The World of Salvador Dali*
Raynal, M. *Modern Painting*
Waldberg, P. *Surrealism*
Current Magazines

Suggested studio projects

- Activities in which stress is placed on expressionism (painting, drawing, sculpture)
- Self portraits
- Visits to artists' studios
- Artists' visits to classrooms

Theme 15

MAGIC BOXES

The field of photography, motion pictures, and television is one which offers many interesting insights for the older student. In this theme, students might take still photographs in black and white and in colour and make simple animations and 8 mm. movies. They might also study the history of photography and its influence upon painting, as well as the art, architecture, and artifacts of various periods of art history.

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Anderson, J. I. and Ritchie, D. *The Japanese Film*
Berton, P. *Remember Yesterday*
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Eisenstadt, A. *Witness to Our Time*
Gernsheim, H. and A. *Concise History of Photography*
Greenhill, R. *Early Photography in Canada*
Halas, J. and Manvell, R. *Design in Motion*
Laughton, R. *T.V. Graphics*
Newhall, B. *History of Photography*
Newhall, B. and N. *Masters of Photography*
Nilsen, V. *The Cinema as a Graphic Art*
Pollack, P. *The Picture History of Photography*
Scharf, A. *Creative Photography*
Wade, R. J. *Designing for T.V.*

Suggested studio projects

- Making of films (correlation with English Department)
- Design of graphics, costumes and properties and settings for cinema and television
- Students using own cameras to record environment or recording detail for later reference

Theme 16

DEATH AND GLORY

This topic is concerned with tombs and the arts of memorializing the dead. The student might begin by taking rubbings of local grave stones and making drawings of the local war memorial or memorial tablets in places of worship. From these local examples, he might be led to look at paintings from encaustic panels from Fayum to the "Burial of Count Orgaz" by El Greco or the "Death of Maximillian" by Manet. Similarly, students might examine an almost limitless number of examples of three-dimensional sculptures, relief panels, engraved and embossed brasses, and carved inscriptions.

The following areas will be found to be particularly rich in this respect:

Chinese and Egyptian tombs

Panofsky, E. *Tomb Sculpture, its Changing Aspects from Ancient Egypt to Bernini*

Willetts, W. *Chinese Art*, 2 Vols.

Greek grave steles

Kidson, P. *The Mediaeval World*

Richter, G. M. A. *Archaic Gravestones of Attica*

Roman triumphal arches

Bloch, R. *Etruscan Art*

Lacotte, M. (ed.) *Book of Art*, Vol. 5

Mansuelli, G. *Etruria and Rome*

Gothic tomb brasses

Mann, J. *Monumental Brasses*

Norris, M. *Brass Rubbing*

French 16th century royal tombs

Hurlimann, M. and Newton, E. *Masterpieces of European Sculpture*

Molesworth, H. D. *European Sculpture*

Panofsky, E. *Tomb Sculpture, its Changing Aspects from Ancient Egypt to Bernini*

18th and 19th century tomb stones: in the old and new world

Hurlimann, M. and Newton, E. *Masterpieces of European Sculpture*

Koepf, H. *Masterpieces of Sculpture*

Lacotte, M. (ed.) *Book of Art*, Vol. 5

Maillard, R. *Dictionary of Modern Sculpture*

Story, S. (intro.) *Rodin*

Suggested studio projects

- Making ceramic urns
- Designing tombs and tomb plaques
- Designing murals and memorial pictures
- Making designs commemorative of national hero or local celebrities
- Designing trophies (athletic and academic)

Theme 17

BUILDER ENGINEER

The scope of the term, "architecture" has broadened considerably in the 20th century. Iron, steel, and concrete have been accepted as materials worthy of the architect's attention, and we have come to look upon utilitarian structures, made of various materials, as meriting examination for aesthetic reasons. Perhaps, in exploring this theme, the pupil will discover that functionalism

need not deprive a structure of greatness; rather, we derive aesthetic satisfaction from the fitness of form and material to function. The budding engineer may be encouraged to explore architectural monuments such as the Roman Pantheon from the point of view of engineering problems. The pupil who has a sociological interest in communications may want to examine the changes brought about in world and local culture by the development of bridges, expressways, canals, and tunnels. He will likely see related lines of exploration in themes such as 1, how the engineer changes the landscape, 3, machines which have made these structures necessary and possible, 8 and 13, the builder and the engineer in the service of offence and defence. Some topics to be explored are listed below:

Modern transportation: The railway, the subway, the monorail, the serial-way, the ski-lift, the expressway, the cloverleaf, the turnpike service centre, the St. Lawrence Seaway, the Peterborough Hydraulic Lift-Locks, the Can-so and Northumberland causeways

Roman roads and aqueducts

Bridges: covered bridges of Eastern Canada, the Quebec Cantilever Bridge, the Lions Gate Suspension Bridge

The English channel tunnel

Towers: the Eiffel Tower, Twentieth Century Observation Towers such as at Niagara Falls

Exhibition pavilions: the Crystal Palace and those of the Canadian National Exhibition and Expo '67

The industrial revolution

Factories, warehouses and grain elevators

Bibliography

Brosse, J., Charland, P. and Ostier, J. *100,000 Years of Daily Life*

Cantacuzino, S. *Great Modern Architecture*

Carver, H. *Cities in the Suburbs*

Condit, C. *The Rise of the Skyscraper*

Ellis, C. H. *The Splendour of Steam*

Fletcher, Sir B. *History of Architecture*

Forbes, R. J. *Man the Maker*

Freeman, A. G. *Modern Railways the World Over*

Hanfmann, G. *Roman Art*

Hiorth, F. R. *Town Building in History*

Joedicke, J. *Shell Architecture, Documents of Modern Architecture*

Johns, C. *Picture Story of World Railways*

Johnston, M. *Roman Life*

Kahler, H. *Rome and Her Empire*

Meeks, C. L. V. *The Railroad Station*

Mock, E. *The Architecture of Bridges*

Pehnt, W. (ed.) *Encyclopedia of Modern Architecture*

Rudofsky, B. *Architecture Without Architects*
 Sloane, E. *American Barns and Covered Bridges*
 Snell, J. B. *Early Railways*
 Usher, A. P. *A History of Mechanical Inventions*
 White, L. *Mediaeval Technology and Social Change*

Suggested studio projects

- Realistic or abstract paintings inspired by sketches of local highway structures such as bridges, lamp standards, signboard, serial views of road system, and events connected with the construction and use of various transportation systems. Possible examples might be: "The Last Spike," "Rush Hour in the Subway."
- Building our Neighbourhood: a pictorial study of local constructions based on direct sketches; in an age of school expansion, this subject might focus on changes in the pupil's own school.
- Scale models, in wood, wire, asbestos, clay, and other media, illustrating the historical development of bridges.
- Scale models, based on details of actual local or famous buildings, illustrating various types of construction: the post-and-lintel of the Parthenon, the cantilevered floors and curtain walls of a local 20th century office tower.
- Design of a simple structure to serve a local need; e.g., climbing apparatus for a playground, booth for a country fair or school event, permanent display centre for the school foyer; such a design might be carried through from sketch to scale model to actual construction, in collaboration with students' council and shop teachers.
- Plan, elevation, and perspective view of a simple structure for student's use, a ski cabin or a hobby shed.
- Ideas for improving the appearance of the town square or main shopping street; this might take the form of "before and after" drawings, paintings, and models for presentation to the municipal council or planning board.

Theme 18

STORY TELLING

This theme offers almost unlimited possibilities from cave painting to comic strip. Some examples follow:

Ancient story-tellers: Assyrian reliefs, Egyptian wall reliefs and paintings, Greek sculpture and vase painting; Trajan's Column

Arias, P. E. *Greek Vase Painting*

Barnett, R. D. *Assyrian Palace Reliefs*

Lullies, R. and Hirmer, M. *Greek Sculpture*

Rice, D. T. (ed.) *The Dark Ages*

Woldering, I. *Egypt*

Bayeux tapestry: Illustrations in mediaeval manuscripts
 Denny, N. G. and Filmer-Sankey, B. *The Bayeux Tapestry*
 Evans, J. (ed.) *The Flowering of the Middle Ages*

Japanese hand scrolls

Little Library of Art *Japanese Hand Scrolls*

Okudaira, H. *Japanese Picture Scrolls*

Indian signs: Totems, Painted Tipis, Wampum Belts

Dockstader, F. *Indian Art in the Americas*

Painted cycles: Memling—the Legend of St. Ursula

Van der Elst, J. Baron *Last Flowering of the Middle Ages*

The twelve tribes: Chagall

Leymarie, J. *The Jerusalem Windows*

The stations of the cross

Jordan, R. F. *European Architecture in Colour*

The Sistine ceiling

Jordan, R. F. *European Architecture in Colour*

Caravaggio: the Calling of St. Matthew and David, the Death of Socrates

Janson, H. W. and Janson, D. *The Picture History of Painting*

Works by Ericault, Delacroix, Courbet, Rossetti

Brion, M. *Romantic Art*

Winslow Homer, Life Line

Flexner, J. T. *The World of Winslow Homer*

Victorian narrative paintings

Brion, M. *Romantic Art*

Gaunt, W. *A Concise History of English Painting*

Frith—Derby Day

Gaunt, W. *A Concise History of English Painting*

Social and political caricature: Hogarth, Daumier, Rowlinson, McPherson

Getlein, F. and D. *The Bite of the Print*

Hogben, L. *From Cave to Comic Strip*

Suggested studio projects

- Research drawings at museums, galleries, or from daily life
- Clay modelling and carving
- Print-Making
- Staging a play with costumes and scenery
- Illustrating stories and poems for school yearbook
- Weaving and stitchery

Theme 19

DREAMS AND VISIONS

In this topic, the student should focus his attention on works of artists in which a private vision or fascination with the unknown seems to be emphasized. Such elements might be found in Indian and Persian art, mythological paintings of the Renaissance, 17th, 18th, and 19th century English and French paintings, and in the works of the

Surrealists. Suggestions in Themes 4, 11, 14, and 16 may give further ideas.

Indian and Persian art

Archer, W. G. *Indian Miniatures*

Gray, B. *Iran, Persian Miniatures: Imperial Library*

Bosch—The Garden of Worldly Delights

Delevoy, R. L. *Bosch*

Breughel—The Triumph of Death

Delevoy, R. L. *Breughel*

Dürer—The Four Horsemen of the Apocalypse

Kurth, W. *The Complete Woodcuts of Albrecht Dürer*

Waetzoldt, W. *Dürer and His Times*

El Greco—The Burial of Count Orgaz

Guinard, P. *El Greco*

Goya

Gassier, P. *Goya*

William Blake—Queen Catharine's Dream

Blunt, A. *The Art of William Blake*

The works of Aubrey Beardsley

Amaya, M. *Art Nouveau*

Rheims, M. *The Flowering of Art Nouveau*

Symons, A. *Aubrey Beardsley*

The painter as maker of "The Garden of Eden": Watteau and Fragonard

Clark, K. *Landscape into Art*

The Surrealists

Waldberg, P. *Surrealism*

Dali

Descharnes, R. *The World of Salvador Dali*

Paul Klee

Lynton, N. *Klee*

San Lazzaro, G. *Di Klee*

Chagall

Venturi, L. *Chagall*

Miro

Lassaigne, J. *Miro*

Redon

Berger, K. *Odilon Redon*

Rewald, J. and others *Odilon Redon/Gustave Moreau/Rudolfe Bresdin*

Henri Rousseau (Le Douanier)

Rich, D. C. *Douanier Rousseau*

Ensor

Haesaerts, P. *James Ensor*

The works of Gaudi

Collins, G. R. *Antonio Gaudi*

Conrads, W. and Sperlich, H. G. *The Architecture of Fantasy*

Jules Verne

Roth, E. (ed.) *The Space Novels of Jules Verne*, 2 Vols.

Suggested studio projects

- Projects in which the student's own private vision and expression may be stressed
- Paintings in any media
- Drawings
- Sculpture
- Print-Making
- Productions of plays such as Shakespeare's *Tempest* or *Midsummer's Night's Dream*, or contemporary plays
- Illustration for science fiction
- Imaginative illustrations for Jules Verne

Theme 20

THE ARTIST'S ZOO

Animals have served man in warfare, hunting, agriculture, and transportation, have entertained him at home, and have excited his admiration in the wild.

Cave painters and primitive artists

Bataille, G. *Lascaux or the Birth of Art*

Dockstader, E. *Indian Art in the Americas*

Lacotte, M. (ed.) *Book of Art*, Vol. 5

Parrot, A. *Sumer: The Dawn of Art*

Swinton, G. *Eskimo Sculpture*

The ancient mediterranean world

Lullies, R. and Hirmer, M. *Greek Sculpture*

Matz, F. *Crete and Early Greece*

Parrot, A. *The Arts of Assyria*

Woldering, I. *Egypt*

Animals as symbols: gargoyles, bestiaries

Dupont, J. and Gnudi, C. *Gothic Painting*

Evans, J. (ed.) *The Flowering of the Middle Ages*

Reifenberg, A. *Ancient Hebrew Arts*

Rice, D. T. (ed.) *The Dark Ages*

Roth, C. (ed.) *Jewish Art*

Scott-Giles, C. W. and Brooke-Little, J. P.

Boutell's Heraldry

From Pisanello to Picasso

Ames, W. *Italian Drawings of the XV-XVIII Centuries*

Hill, G. F. (ed.) *Drawings by Pisanello*

Uccello and Piero di Cosimo

Schott, R. *Florentine Painting*

Venturi, L. *From Leonardo to El Greco*

Rubens

Janson, H. W. and Janson, D. *The Picture History of Painting*

Geo. Stubbs and James Ward

Brion, M. *Romantic Art*

Delacroix

Johnson, L. *Delacroix*

Edward Hicks

Chase, A. E. *Famous Artists of the Past*

Henri Rousseau

Janson, H. W. and Janson, D. *The Picture History of Painting*

Picasso

Barr, A. H. Jr. *Picasso, Fifty Years of His Art*

Edward Hicks' Peaceable Kingdom

Eliot, A. *Three Hundred Years of American Painting*

J. W. Morrice: *The Circus, Montmartre*

Harper, J. R. *Painting in Canada*

Other Canadian artists: Paul Kane, Cornelius Krieghoff and Horatio Walker

Buchanan, D. W. *The Growth of Canadian Painting*

Monumental sculpture: Equestrian figures such as Marcus Aurelius, the Bamberg Rider, the Great Electro Hurlimann, M. and Newton, E. *Masterpieces of European Sculpture*

Lynton, N. *The Modern World*

Animals in Oriental art: Clay figurines and paintings

Archer, W. G. *Indian Miniatures*

Willetts, W. *Chinese Art*, 2 Vols.

Suggested studio projects

- Research drawings in villages, farms, northern woods, zoos, fairs, circuses, and museums
- Clay modelling and carving in various materials
- Copper enamelling
- Print-making
- Illustrations and mural compositions
- Themes in fabric, collage, and stitchery

Activities for exploring the design aspects of the studio program

The function of the activities listed below is to emphasize the inherent design qualities in studio work and in the study of *Art, Past and Present*. The nature and duration of these activities will depend on the needs of the class: they should not consume an undue amount of time in the total program.

The resourceful teacher will use these suggestions as a guide for developing other experimental and explorational studies.

Line

- Using free-flowing, straight and curved, light and heavy line
- Controlling line in line and space compositions
- Expressing movement and feeling through the use of line

Mass and Space

- Breaking up space by varying the sizes and positions of similar and diverse forms that may overlap, touch, or emphasize the space between masses
- Suggested media: paint, paper, and sculptural materials

Light and Shade

- Experimenting with gradation from light to dark values
- Using contrast in values to achieve balance, dominance, and rhythm in an art form
- Suggested media: crayon, chalk, paint, paper, and sculptural forms placed in the path of a bright light

Colour

- Experimenting with standard hues to learn the composition of colours and a vocabulary, e.g., yellow-green, blue-green
- Experimenting with values of a chosen hue
- Varying the intensity of a chosen hue by adding grey or the complementary colour
- Harmonizing colours by the use of a common element
- Experimenting with colours to discover their emotional effects
- Suggested media: paint, paper, and coloured glass

Texture

- Experimenting with contrasts and similarities using textured materials
- Experimenting with brush, other tools, or materials to create texture
- Drawing or painting to give the appearance of texture
- Some suggested media: textiles, metal, wood, sand, printed paper, and paint

Volume

- Building multi-faced solid forms
- Constructing three-dimensional forms, having solid and void areas
- Making hollow volumes
- Some suggested media: paper, cardboard, wire, sticks, screening, plaster, and clay

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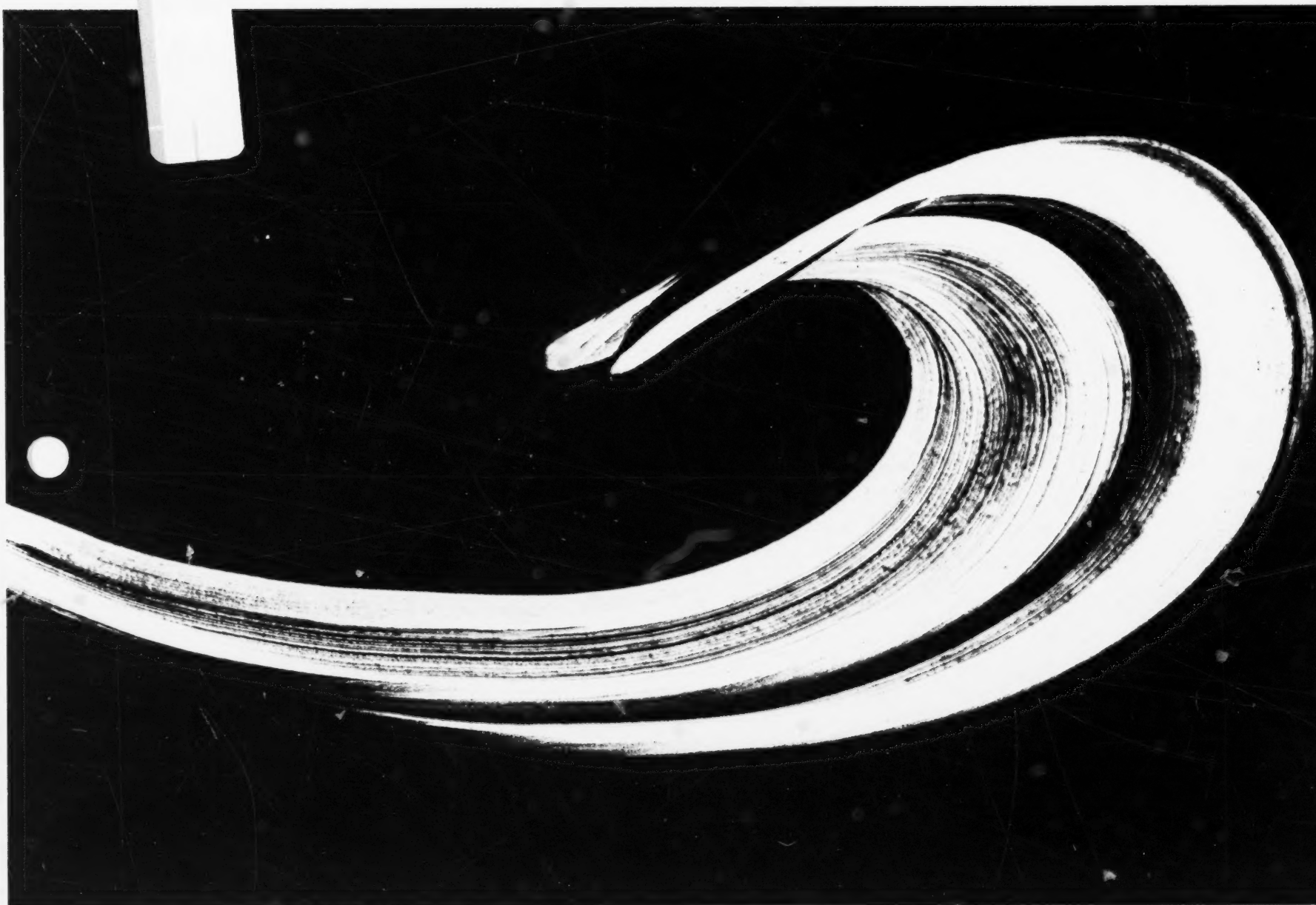
- Anderson, D. M. *Elements of Design*
 Ballinger, R. A. *Layout*
 Butler, E. J. and Lockard, B. *Design for You*
 Collier, G. *Form, Space and Vision*
 Downer, M. *Discovering Design*
 Emerson, S. *Design: A Creative Approach*
 Felstead, C. J. *Design Fundamentals*
 Gaitskell, C. D. *Children and Their Art*
 Graves, M. *The Art of Colour and Design*
 Hughes, T. *How to Make Shapes in Space*
 Kainz, L. C. and Riley, O. *Exploring Art*

Lawley, L. *A Basic Course in Art*
Pevsner, N. *Pioneers of Modern Design*
Pye, D. *Nature of Design*
Randall, R. and Haines, E. C. *Design in Three
Dimensions*
Rasmussen, H. N. *Art Structure*
Rottger, E. and Klante, D. *Creative Drawing: Point
and Line*
Rowland, K. *Looking and Seeing 1, 2, 3, 4*
Sausmarez, M. De *The Dynamics of Visual Form*

Periodicals

Design
Design for Canadian Living
Design Quarterly
Habitat

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Note: Books marked * apply to several topics or themes within the Intermediate Art Course. Books marked ** are more likely to be available in libraries than at booksellers in most areas. Care should be taken to ascertain the availability of such books before assignments, projects, etc. involving them are contemplated.

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Sculpture and Ideas. Prentice-Hall of Canada, 1966.
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- Arias, P.E. *Greek Vase Painting*. New York, Harry N. Abrams, 1961. (Toronto, Prentice-Hall)
- **Art of the Western World Series* (Prehistoric Painting; Classical Painting, etc.) London, Paul Hamlyn. (Toronto, Thomas Allen)
- **Art of the World Series*, a series of regional histories of the visual arts with frequent new titles such as: Egypt; Crete and Early Greece; Etruria and Early Rome; Ancient America, etc. Toronto, Methuen Publications.
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